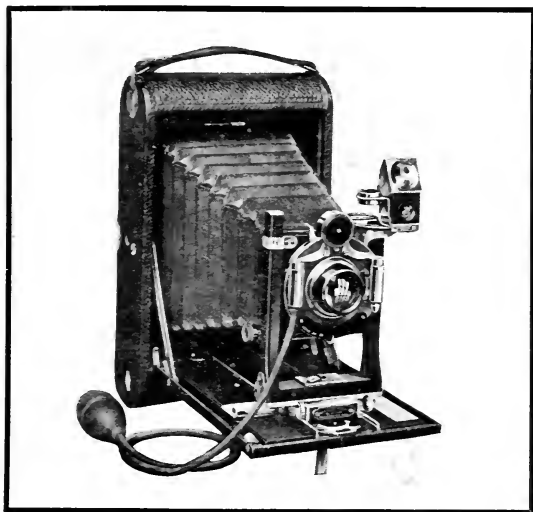


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PICTURE TAKING
with the No. 4 A
FOLDING KODAK



PUBLISHED BY
EASTMAN KODAK CO.
ROCHESTER, N. Y.

KODAK
Trade Mark, 1888.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

MANUFACTURERS OF

Kodaks,
Brownie Cameras,
Cartridge Roll Holders,
Kodak Tank Developers,
Kodak Developing Machines,
Kodak Dry Mounting Tissue,
Eastman's Solio Paper
Eastman's Sepia Paper,
Eastman's Ferro-Prussiate Paper,
Eastman's Royal Bromide Paper,
Eastman's Standard Bromide Paper,
Eastman's Enameled Bromide Paper,
Eastman's Matte-Enamel Bromide Paper,
Eastman's Platino Bromide Paper
Eastman's W. D. Platinum Paper,
Eastman's Transparent Film,
Eastman's Dry Plates,
Eastman's Transparency Plates,
Tripods and
Other Specialties.

May, 1906.

PICTURE TAKING

WITH THE

No. 4A

FOLDING KODAK

PRICE, 10 CENTS.

PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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PART I.

SECTION I.

LOADING WITH FILM.

The film for the No. 4A Folding Kodak is furnished in light-proof cartridges and the instrument can, therefore, be loaded in daylight. The operation should, however, be performed in a subdued light, not in the glare of bright sunlight. It should also be borne in mind that after the seal is broken care must be taken to keep the black paper taut on the spool, otherwise it may slip and loosen sufficiently to fog the film.



THE FILM.



FIG. 1.
Removing the Back.

I. To load the Kodak, take a position at a table where the daylight is somewhat subdued and remove the back by pressing the catches inward and upward as indicated in Figure I.



FIG. II.
Springing Out a Spool Pin.

II. The Kodak having been opened, an empty spool having a slit in it will be seen in the winding end of the camera. This forms the reel on which the film is wound after exposure. The full spool is to be placed in the recess at the opposite end of the Kodak. To accomplish this turn the little cam levers (as indicated by arrows) at each end of the recess, thus drawing out the center pins. See Fig. II.

III. Drop the film cartridge into this recess, as shown in Fig. III, being careful to *get the top of the spool at the top of the camera*. The top is the winding side of the camera. Each cartridge is marked on the end.

NOTE: If the cartridge is inserted wrong end up, the black paper instead of the film will be brought next the lens, resulting, of course, in the absolute loss of the pictures.



FIG. III.
Inserting the Cartridge.

IV. Turn back the two cam levers until they are fixed in position by the embossed stops. It will be noted that this centers the axis pins in the spool which is to revolve upon them.



FIG. IV.
Threading up the Black Paper.

V. Cut the gum slip that holds the end of the black paper; pass the paper over the two aluminum rollers and thread into the slit in reel, as shown in Fig. IV. Be careful in so doing that the paper draws straight and true.

VI. Give the key one or two slight turns—just enough to bind the paper on the reel—and no more. See Fig. V.



FIG. V.

Turning the Key to bind paper on reel.

The paper should now be in position indicated in Fig. VI.



FIG. VI.

Showing position of paper.

VII. Replace the back on Kodak, being careful to put it on right side up, (*i. e.* get the top at the top, the window being at the winding side) and snapping the springs at top and bottom fully into place. Care should always be taken to handle the back of Kodak carefully, especially when it is detached from camera, as even a slight bend would make it fit badly, resulting very probably in a leakage of light and consequent loss of film.

Throughout the foregoing operation, from the time the gum slip is cut on the fresh roll of film until the back is once more in place, keep the black paper wound tightly on the roll. If it is allowed to loosen, light will be admitted and the film fogged.



FIG. VII.

The film is now in position for taking the first picture.

VIII. The roll of film in the camera is covered with black paper and this must be reeled off before a picture can be taken. Turn the key slowly to the left and watch the little red celluloid window at the back of the camera. When 15 to 18 turns have been given, the number 1 will appear before the window. Fig. VII.

SECTION 2.

LOADING WITH PLATES.

I. In using glass plates the plate holders must be loaded in a dark room—that is, a room from which all white light has been excluded, as described on page 39.

II. Provide also

No. 4A F. Kodak Glass Plate Adapter.

No. 4A F. K. Plate Holders.

1 dozen Eastman's Extra Rapid Dry Plates, $4\frac{1}{4} \times 6\frac{1}{2}$.

Kodak Dark-room Lamp.

A shelf or table on which to work.

III. Light the lamp and place it upon the table.

IV. Remove the dark slides from the plate holders.

V. Open the box of plates by running a thin knife blade around the edge of the box.

VI. To load holder, remove slide and press inward the end of brass catch on top of holder, this permits the holding spring to recede to receive the plate. Take out one of the plates and place it in one side of the holder, face up. (The face is the dull side.) Then press down on brass catch and secure same by catching hooked end under brass stop screw. Brush gently over the face of the plate with a camel's-hair brush to remove dust.

VII. Replace the dark slide in the holder ; then load other side of holder in same manner.

VIII. Repeat the operation until all the plate holders have been filled, then close up the remaining plates in the box, wrap up securely and put them away in a dark drawer.

The remaining operation may be performed in daylight.

IX. Remove the back from the camera as before described. (See page 4.)

NOTE.—There must, of course, be no film in the Kodak when opening it for use with plates.

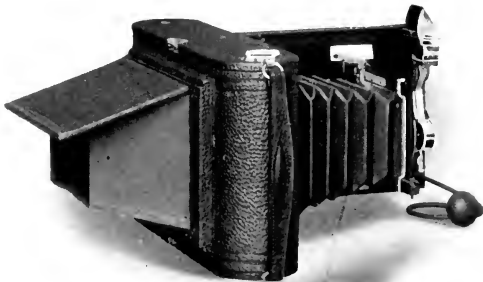


FIG. I.
Showing Focusing Shade Raised.

X. Snap the plate adapter into place, taking care that the springs at each side engage with the catches and that the back is right side up, i. e., the plate holder should draw from the winding side of Kodak. The plate holders and ground glass are inserted or removed in the usual manner.

XI. To focus on ground glass push shot bar near base of adapter, to the left, which releases the ground glass shade. See Fig. I. (See page 8.)

XII. After focusing close the shutter, remove the ground glass by pressing down on catch at lower right hand corner of adapter, which will permit of its being withdrawn, and insert one of the plate holders.

XIII. Pull out the dark slide. The plate is now in position for making the first picture, and the exposure should be made the same as for films. After making the exposure re-insert the dark slide in plate holder. Remove the plate holder from the camera by means of leather lug, pressing back slightly on same to start it.

To prepare Focusing Scale so that it may be used (instead of Ground Glass) with Plates, proceed as follows :

As the focal plane for film and the focal plane for plates are not the same, it will be necessary to mark the scale especially for use with the plates. To do this is a simple matter, but it should be done with care, as future results depend upon it. Measure off a distance of six feet from some plainly defined object, focus carefully, using the largest stop ; note the position of the pointer over the focusing scale (it will be about $\frac{3}{8}$ of an inch back of the corresponding mark for film); mark the scale for six feet by scoring the face of the scale plate lightly with a sharp pointed awl. Repeat the foregoing operation for eight, ten, twelve, fifteen, twenty-five and fifty feet, then focus on some object one hundred feet or more away. In the latter case the actual measurement is not necessary.

PART II.

MAKING THE EXPOSURES.

Before making the exposure with the 4A Folding Kodak, either time or instantaneous, be sure of four things :

FIRST—That the shutter is set properly.

SECOND—That the diaphragm stop is set at the proper opening.

THIRD—That the camera is focused.

FOURTH—That an unexposed section of the film is turned into position. (Or a fresh plate is in position.)

SECTION 1.

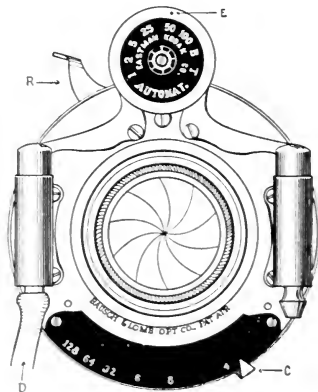
OPERATING THE SHUTTER.

Perfect familiarity with the shutter is essential to successful picture taking with any camera. The following directions should therefore be carefully read and the shutter operated several times before threading the film up for use.

NOTE—To attach the tube D, simply moisten the end a trifle and it will be found to slip into place readily.

“SNAP SHOTS.”

FIRST—Set revolving disc E so that small hole in face of same is over $\frac{1}{100}$ or $\frac{1}{50}$ the proper time for instantaneous exposures



SECOND—Set lever C at No. 8.

NOTE.—For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows, such as in views on the seashore or on the water or in tropical or semi-tropical climates, use the diaphragm No. 16. With *light* clouds or *slightly* smoky atmosphere use No. 4. With *heavy* clouds do not attempt instantaneous exposures.

THIRD—This shutter is automatic in action and is always set for an exposure which is made by compressing rubber bulb on tube D, or pressing down release R, makes the exposure.

TIME EXPOSURES.

FIRST—Set the revolving disc E at the point T (time). This adjusts the shutter for time exposures.

SECOND—Set the lever C at No. 16, 32, 64 or 128. See instructions for use of stops, p. 22.

THIRD—Press the bulb. *This opens the shutter.* Time exposure by the watch. Again press the bulb. *This closes the shutter.* Shutter may be opened by touching release R and closed by a second pressure if desired.

SHORT TIME EXPOSURES.

Time exposures of $\frac{1}{25}$ second, $\frac{1}{5}$, $\frac{1}{2}$ second or 1 second may be made automatically.

FIRST—Set the disc E at the number on the scale, indicating the desired exposure.

SECOND—Set the lever C controlling the stops at No. 16, 32, 64, or 128 as desired.

THIRD—Press the bulb. This opens the shutter and it will close automatically at the expiration of the time for which the shutter has been adjusted.

BULB EXPOSURE.

Short time exposures may also be made if desired by a "bulb exposure."

FIRST—Set the disc E at "B" (bulb). This adjusts the shutter for bulb exposure.

SECOND—Set the lever C controlling the stops at No. 16, 32, 64, or 128 as desired.

THIRD—Compress the bulb to open the shutter, and release it to close the shutter. *This makes the exposure.* The shutter will remain open as long as the bulb is under pressure.

NOTE.—This method will not answer for a long time exposure for the reason that when the compressed air has leaked out the shutter will close of itself.

Do not oil any part of the shutter.

In case of accident return shutter to your dealer or to us for repairs.

As a general rule make exposures with the bulb instead of with the release R as the pneumatic release is less likely to jar the camera.

NOTE.—This shutter is automatic and is always set ready for an exposure so do not press bulb or finger release unless you wish to make an exposure.

SECTION 2.

INSTANTANEOUS EXPOSURES.

“SNAP SHOTS.”

To take instantaneous pictures the object must be in the broad, open sunlight, but the camera should not. The sun should be behind the back or over the shoulder of the operator.

1.—FOCUS ON THE SUBJECT.

I. Press the concealed button as shown in (Fig. I.) and push down the bed of camera to the limit of motion.

II. Grasp the springs at bottom of front board; pull out the front until the pointer on the lower



FIG. I.
Opening the Front.

left hand side of front board is over the figures on the index plate nearest the estimated distance of the *principal object* to be photographed in feet. Fig. II.

NOTE.—The index plate is scaled both by feet and by metres and care should be taken not to confound them.

It is not necessary to estimate the distance with any more than approximate accuracy; for instance, if the focus is set at 25 feet (the usual distance for ordinary street work) the sharpest part of picture will be the objects at that distance from the camera, but everything from 15 to 35 feet will be in good focus. For general street work the focus may be kept at 25 feet, but where the *principal object* is nearer or farther away, the focus should be moved accordingly. The index plate is divided for 5, 5½, 6, 7, 8, 10, 12, 15, 20, 25, 50 and 100 feet. Everything beyond the 100 feet is in the 100 foot focus.

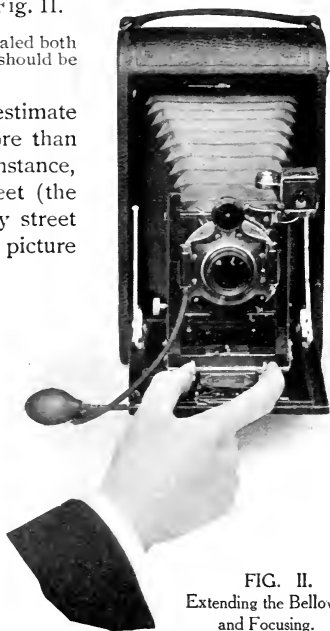
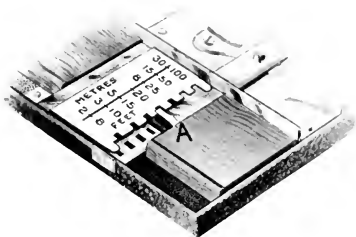


FIG. II.
Extending the Bellows
and Focusing.

AUTOMATIC LOCKING DEVICE.

An automatic locking device which is on the right side of camera bed will be found a great convenience in focusing. By means of this device the front locks automatically at 8, 10, 15, 20, 25, 50 or 100 feet focus.

To set the focus, press down on lever A, shown in diagram, and set catch in the slot marked for the distance desired, 8, 10, 15, 20, 25, 50 or 100 feet (the scale is also marked in metres). Then pull out front of camera to limit of motion and the camera will be in focus for the distance at which you have set the catch



Showing Automatic Locking Device.

When not in use the lever of locking device should be shoved to extreme right.

WITH PLATES.

When using plates, the ground glass *may* be employed for focusing if desired. The automatic locking device in this case cannot be used. Insert ground glass in plate adapter. Raise the focusing shade. Open the shutter. Focus carefully with the largest stop before the lens and when the lines show sharp and true close the shutter. Remove the ground glass and insert plate holder.

2.—USE STOP NO. 8.

For all ordinary out-door work when the sun is very bright use stop No. 8. If a smaller stop be used, the light will be so much reduced that it will not sufficiently impress the image on the film and failure will result.

In views on the water when the sunlight is *unusually strong* and there are no heavy shadows, or in tropical or semi-tropical climates, diaphragm No. 16 may be used.

If a smaller stop opening than No. 16 be used for snap shots *absolute failure will result.*

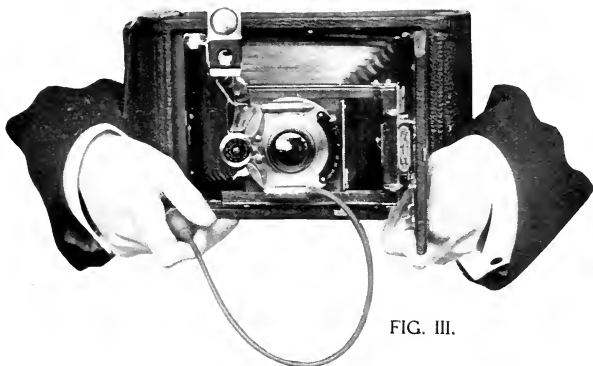


FIG. III.

3.—LOCATE THE IMAGE.

Aim the camera at the object to be photographed and locate the image in the finder. For a horizontal picture hold the camera as shown in Fig. III., reversing the finder



FIG. IV.

as indicated. Always look into the finder from directly over it, *not at an angle*. (Of course, when the focusing screen is employed the image will be located on that instead of in the finder.)

For a vertical exposure the camera must be held as shown in Fig. IV. The finder gives the scope of view and shows a fac-simile of the picture as it will appear, but on a reduced scale.

Any object that does not show in the finder will not show in the picture.



FIG. V.

Fig. V. shows how to hold the camera when making an exposure without the use of the bulb. Grasp the bed of Kodak firmly with the left hand, steady it with the right and with the thumb of the right hand lightly touch the exposure lever.

4.—HOLD IT LEVEL.



FIG. VI.

The Kodak must be held level.

If the operator attempts to photograph a tall building while standing near it by pointing the camera upward (thinking thereby to center it) the result will be similar to Fig. VI.

This was pointed too high. This building should

have been taken from the middle story window of the building opposite.

The operator should hold the camera *level*, after withdrawing to a proper distance, as indicated by the image shown in the finder on the top of the camera.

NOTE: The rising front may be used in helping to center high objects on the plate. See page 26.

If the object be low down, like a small child or a dog, the Kodak should be held down level with the center of the object.

5.—COMPRESS THE BULB.

HOLD THE CAMERA STEADY,
HOLD IT LEVEL AND
COMPRESS THE BULB.

This makes the Exposure.



FIG. VII.

TURN A NEW SECTION OF FILM INTO POSITION: Turn the key in top of camera slowly to the left, until the next number appears before the red window. Three or four turns will be sufficient to accomplish this. See Fig. VII.

Repeat the foregoing operations for each picture.

SECTION 3.

TIME EXPOSURES.

INTERIORS.

1. Put the Kodak in position.

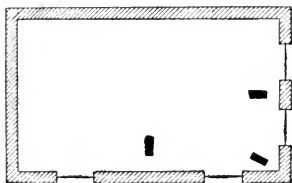


Diagram showing position of Kodak.

Set camera in such a position that the finder will embrace the view desired.

The diagram shows the proper position for the Kodak. It should not be pointed directly at a window as the glare of light will blur the picture. If all the windows cannot be avoided, pull down the shades of such as come within the range of the Kodak.

To make a time exposure, place the Kodak on some firm support like a table or tripod, and focus as before described.

Fig. I. shows the Kodak in position for a vertical exposure. The Kodak is provided with tripod sockets and may be used on a tripod.

When it is desired to make a horizontal time exposure without the use of a tripod pull out the slide in bed of the Kodak as show in Fig. II.

Adjust the shutter for a time exposure as described on page 11.



FIG. I.

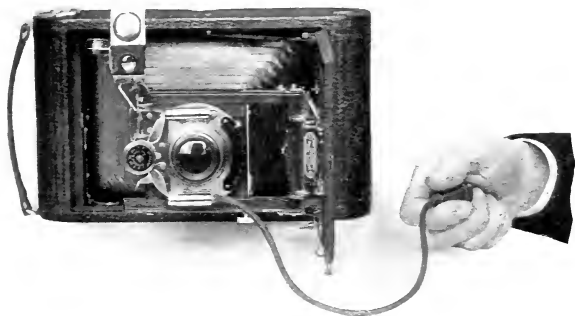


FIG. II.

All being in readiness, compress the bulb or touch the lever once to open and again to close the shutter. Time the exposure by the watch.

TURN THE KEY.

Turn a new film into position as described before (see page 18).

THE KODAK IS NOW READY FOR THE NEXT INTERIOR EXPOSURE.

Follow the directions given heretofore for each successive exposure.

When the last Interior Exposure is made, adjust the shutter for instantaneous exposures as before directed.

TIME NEEDED FOR INTERIOR EXPOSURES.

The following table gives the time of the exposure required under varying conditions of light with the stop No. 16 in the lens. If the stop No. 8 is used give only one-half the time, if the stop No. 128 is used give 8 times the time of the table. The smaller the stop, the sharper the picture. The No. 16 gives the best results for interiors.

White walls and more than one window :

bright sun outside, 4 seconds ;
 hazy sun, 10 seconds ;
 cloudy bright, 20 seconds ;
 cloudy dull, 40 seconds.

White walls and only one window :

bright sun outside, 6 seconds ;
 hazy sun, 15 seconds ;
 cloudy bright, 30 seconds ;
 cloudy dull, 60 seconds.

Medium colored walls and hangings and more than one window :

bright sun outside, 8 seconds ;
 hazy sun, 20 seconds ;
 cloudy bright, 40 seconds ;
 cloudy dull, 80 seconds.

Medium colored walls and hangings and only one window :

bright sun outside, 12 seconds ;
 hazy sun, 30 seconds ;
 cloudy bright, 60 seconds ;
 cloudy dull, 120 seconds.

Dark colored walls and hangings and more than one window :

bright sun outside, 20 seconds ;
 hazy sun, 40 seconds ;
 cloudy bright, 80 seconds ;
 cloudy dull, 2 minutes, 40 seconds.

Dark colored walls and hangings and only one window :

bright sun outside, 40 seconds ;
 hazy sun, 80 seconds ;
 cloudy bright, 2 minutes, 40 seconds ;
 cloudy dull, 5 minutes, 20 seconds.

The foregoing is calculated for rooms whose windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset.

If earlier or later the time required will be longer.

TO MAKE A PORTRAIT.

Place the sitter in a chair partly facing the light, and turn the face slightly toward the camera (which should be at the height of an ordinary table). Center the image in the finder. For a three-quarter figure the Kodak should be from 6 to 8 feet from the figure ; and for a full figure, 8 to 10 feet. The background should form a contrast with the sitter.

TIME EXPOSURES IN THE OPEN AIR.

When the stop No. 128 is in the lens the light admitted is so much reduced that time exposures out of doors may be made the same as interiors, but the exposure must be much shorter.

WITH SUNSHINE— $\frac{1}{5}$ second.

WITH LIGHT CLOUDS—From $\frac{1}{2}$ to 1 second will be sufficient.

WITH HEAVY CLOUDS—From 2 to 5 seconds will be required.

The above is calculated for the same hours as mentioned above and for objects in the open air. For other hours or for objects in the shadow, under porches or under trees, no accurate directions can be given ; experience only can teach the proper exposure to give.

Time exposures cannot be made while the Kodak is held in the hand. Always place it upon some firm support, such as a tripod chair or table.

For exceedingly short time exposures as above described use the "bulb exposure." See page 11.

DIAPHRAGMS.

The stops should be used as follows :

No. 4.—For instantaneous exposures on *slightly* cloudy days.

No. 8.—For *all ordinary instantaneous exposures* when the sun shines.

No. 16 —For instantaneous exposures when the sunlight is unusually strong and there are no heavy shadows ; such as in views on the seashore or on the water, or in tropical or semi tropical climates ; also for interior time exposures, the time for which is given in the table on page 20.

Nos. 32 and 64.—For interiors. *Never for instantaneous exposures.*

No. 128.—For time exposures outdoors in cloudy weather. *Never for instantaneous exposures.* The time required for time exposures on cloudy days with smallest stop will range from 1.5 second to 5 seconds, according to the light. The smaller the stop the sharper the picture.

Absolute failure will be the result if you use the smallest stop for instantaneous exposures.

SECTION 4.

FLASH LIGHT PICTURES.

By the introduction of Eastman's Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of cardboard, a pin and a match complete the list of essential extras.

The cost then is :

One Package Eastman's Flash Sheets, No. 1, 25c.

With flash sheets, no lamp is necessary, there is a minimum of smoke and they are far safer than any of the self-burning flash powders, besides giving a softer light that is less trying to the eyes.

Many interiors can be taken with the flash sheets that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in the direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions which, but for the flashlight, would be quite beyond the range of the art.

PREPARATION FOR THE FLASH.—The camera should be prepared for time exposure, as directed on page 18 of this manual (except that the No. 8 stop must be used), and placed on some level support where it will take in the view desired.

Pin a flash sheet by one corner to a piece of cardboard which has previously been fixed in a perpendicular position. If the cardboard is white it will act as a reflector and increase the strength of the flash.

The flash sheet should *always* be placed two feet behind and two or three feet to one side of the camera. If placed in front, or on a line with front of Kodak, the flash would strike the lens and blur the picture. It should be placed at one side as well as behind, so as to throw a shadow and give a little relief in the lighting. The flash should be at the same height or a little higher than the camera. The support upon which the flash is to be made should not project far enough in front of it to cast a shadow in front of the Kodak. An extra piece of cardboard a foot square placed under the flash sheet will prevent any sparks from the flash doing damage.

TAKING THE PICTURE.

Having the Kodak and the flash sheets both in position and all being in readiness, open the camera shutter, stand at arm's length and touch a match to the lower corner of the flash sheet. There will be a bright flash which will impress the picture on the sensitive film. Then press the bulb to close the shutter and turn a fresh film into place with the key, ready for another picture.

THE FLASH SHEETS.

The number of sheets required to light a room varies with the distance of the object farthest from the camera, and the color of the walls and hangings.

When two or more sheets are to be used they should be pinned to the cardboard, one above the other, the corners slightly over-lapping.

Table.

For 10 feet distance and light walls and hangings use							sheet.
"	10	"	"	"	dark	"	2
"	15	"	"	"	light	"	2
"	15	"	"	"	dark	"	3
"	25	"	"	"	light	"	3
"	25	"	"	"	dark	"	4

TO MAKE A PORTRAIT.—Place the sitter in a chair partly facing the Kodak (which should be at the height of an ordinary table) and turn the face slightly towards the Kodak. The proper distance from the camera to the subject can be ascertained by looking at the image in the finder. For a three-quarter picture this will be 8 feet, and for a full figure 10 feet.

The flash should be on the side of the Kodak away from the face, that is, the sitter should not face it. The flash should not be higher than the head of the sitter.

TO MAKE A GROUP.—Arrange the chairs in the form of an arc, facing the Kodak, so that each chair will be exactly the same distance from the camera. Half the persons composing the group should be seated and the rest should stand behind the chairs. If the group is large any number of chairs may be used, but none of the subjects should be seated on the floor, as sometimes seen in large pictures, because the perspective would be too violent.

BACKGROUNDS.—In making single portraits or groups, care should be taken to have a suitable background against which the figures will show in relief: a light background is

better than a dark one, and often a single figure or two will show up well against a lace curtain. For larger groups a medium light wall will be suitable.

The *finder* on the camera will aid the operator in composing the groups so as to get the best effect. In order to make the image visible in the finder the room will have to be well lighted with ordinary lamplight, which may be left on while the picture is being made, provided none of the lights are placed so that they show in the finder.

Eastman's Flash Sheets burn more slowly than flash powders, producing a much softer light and are, therefore, far preferable in portrait work ; the subject, however, should be warned not to move, as the picture is not taken *instantaneously*, about one second being required to burn one sheet.

EASTMAN'S FLASH CARTRIDGES AND FLASH POWDER.

Eastman's Flash Cartridges or Flash Powder may be substituted for the sheets if desired. We recommend the sheets, however, as more convenient, safer, cheaper and capable of producing the best results. The powder or cartridges are only superior where absolute *instantaneous* work is essential.

SECTION 5.
RISING AND SLIDING FRONT.



FIG. I.

The No. 4A Folding Kodaks are provided with a rising front, which may be utilized in cutting out an undesirable foreground or to assist in taking in the top of a high building, etc. The front will also slide to either the right or left (up and down when used for horizontal pictures).

Fig. I. shows how to raise or lower the front when making vertical exposures. Pull out the small milled head on the right hand side of the front, and raise or lower the front

by turning the milled head. When the front is at the desired height let the milled head spring back into its original position. This will lock the front in place. When through using pull out the milled head and center lens by moving the front up or down, as the case may be, until the springs on the back of front board and fastened to top brace, engage the pins on the back of the uprights.

The front can be moved to the right or left (up and down when Kodak is placed on its side for horizontal exposure) by pushing to the right the lever directly under the shutter,

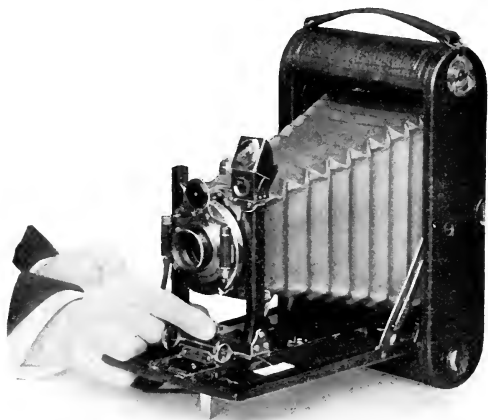


FIG. II.

as shown in Fig. II., and sliding front in either direction to the desired position. Lock in position by pushing lever to the left to limit of motion. When through using reverse the operation shown in Fig. II., and slide back to the center and lock in position.

In order to make a sharp picture when using the rising front it will be better to use a small stop (No. 32 or 64) and as this in turn necessitates a time exposure, a tripod or other firm support must be provided. Experience alone can teach the many ways in which the rising and sliding front may be used for composing artistic pictures.

N. B.—Do not fail to center front before closing camera, as otherwise there is danger of ruining bellows when folding.

CLOSING THE KODAK.



When through using the Kodak fold the bellows by reversing the operation shown in Fig. II., page 13, and press down on arm locks on each side of bed, as shown above. The bed will now close readily.

CAUTION.

Before closing the bed of the camera be careful to note that the front board has been pushed back to the limit of motion.

If it is in proper position it will not interfere with the bed rest in closing.

PART III.

REMOVING THE FILM.

No dark-room is required for changing the spool in the Folding Kodak. The operation should, however, be performed in a subdued light.

I. When the last section of film has been exposed, turn the key about 5 half turns.

II. Provide an extra spool of film to fit this camera, and take a position by a table as far as possible from any window.

III. Remove the back from the Kodak as before described, page 4.

IV. Holding the paper taut, so as to wind tightly, turn the key until the paper is all on the reel. Fig. I.



FIG. I.

V. Hold the reel tightly with one hand to prevent the paper from loosening, and fasten down black paper by means of gummed sticker that will be found at end of roll.

VI. Turn the little cam levers at the bottom of recess which contains the full spool in the same manner as described for turning these levers at opposite end of camera. See Fig. II., page 4.



FIG. II.

Removing the Cartridge of Exposed Film.

VII. Pull out the key as shown in Fig. II. until it disengages from the slot in spool. The spool will then drop out readily.



FIG. III.

Pulling Out Center Pins to Remove Empty Spool.

VIII. Wrap up the spool of exposed film to prevent injury from exposure to strong light.

IX. Now take out the empty spool by turning the levers as before described (Fig. III.) to draw out the center pins which holds it in place.

X. Slip this spool into place at the winding side of camera (this will form the new reel) pulling out the key in so doing as shown in Fig. IV. and fitting the web which is attached to key into the slot in the end of spool. Now insert the axis pin in the opposite end of spool by turning the cam lever at the bottom of Kodak until it is fixed in position by the embossed stop.

XI. Load as described in Part I., page 4.

The roll of exposures can now be mailed to us for finishing (see price list) or you can do the developing and printing yourself.



FIG. IV.
Pulling Out Key to Admit New Reel.

NOTE— In mailing us film for development do not fail to mark the package plainly with your name and address and write us a letter of advice, with remittance.

CLEAN LENSES.

Dirty or dusty lenses are frequently the sole cause for photographic failures. Lenses should be frequently examined by looking *through* the lens, and if found to be dirty, it

should be wiped, both front and back, with a clean, soft, linen handkerchief. It is well, also, to occasionally wipe out the inside of Kodak with a slightly damp cloth. In dusty summer weather this needs especial attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust or dirt, the effect will be to cut off a great deal of the light and make the picture under-timed.

DIMMED FINDERS AND HOW TO MAKE THEM BRIGHT AGAIN.

For some cause which is not thoroughly understood, glass will sometimes "sweat" to such an extent as to cover it with a sort of film, which, of course, makes it very dull whether it be used as lens or mirror.

Whatever the cause, the result is the occasional dimming of finders and lenses. With finders the trouble is sometimes in the mirror, which necessitates opening the finder and wiping the mirror by means of a soft cotton cloth.

The brilliant finders on the No. 4A Folding Kodak can readily be cleaned by pressing on the sides of the finder just back of the circular grooves and swinging forward the top. After cleaning as above, close by simply snapping back into position.

PART IV.

DEVELOPING.

There is no necessity of working in a dark-room or waiting until night to develop film. It can be done in daylight at any time and place. And the daylight methods of developing film give better results than the dark-room way.

Film may be developed in daylight in two ways, by the Kodak Tank Developer method or with the Kodak Developing Machine. Detailed directions for developing by either of those methods will be found in the manuals which accompany the goods. The operations are given briefly in the following pages.

We recommend the Kodak Tank Developer method particularly for its simpleness, and the uniformly good negatives which it gives.

DEVELOPING WITH THE KODAK TANK DEVELOPER.

For use with No. 4A Folding Kodak provide a 5-inch Kodak Tank Developer.

The Kodak Tank Developer consists of a wooden box, a light-proof apron, a "transferring reel," a metal "solution cup" in which the film is developed, and a hooked rod for removing film from solution. There is also a dummy film cartridge with which one should experiment before using an exposed cartridge. The various parts of the outfit come packed in the box itself.

1. Take everything out of the box. Take apron and Transferring Reel out of solution cup.

2. Insert the axles marked C and D in the cut, in the holes in front of box. The front will be toward you when the spool carrier in end of box is at your right.

3. The axle "C" must be pushed through the hollow spindle which will be found loose in the box. The two lugs on this spindle are to engage the hooks at end of apron. The axle "D" must be pushed through the hollow rod of the Transferring Reel to hold reel in position as indicated in the illustration. The flanges at each end of the Transferring Reel are marked "Y" in the illustration.

4. Attach one end of the apron to spindle through which axle "C" passes by means of the metal hooks which are to be engaged with the lugs on the spindle (Fig. 2.) The cor-

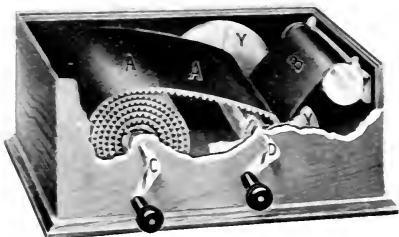


FIG. 1.

rugated side of the rubber bands is to be beneath the apron when it is attached. Turn to left on axle "C" and wind entire apron on to spindle, maintaining a slight tension on apron in so doing by resting one hand on it.

5. Insert film cartridge in spool carrier and close up the movable arm tight against end of spool. Have the black paper ("B" in Fig. 1) lead from the top.

IMPORTANT.

Film to be used in the Kodak Tank Developer must be fastened to the black paper at both ends. All films are fastened at one end at our factory. For instructions on how to fasten the other end, see Tank Developer Manual.

6. Break the sticker that holds down the end of black paper, thread the paper underneath the wire guard on transferring reel through which axle "D" passes and turn axle slowly to right until the word "stop" appears on black paper.

7. Now hook apron to lugs on axle "D" in precisely the same manner that you hooked the opposite end to axle "C" except that axle "D" turns to the right.



FIG. II.

8. Turn handle half a revolution so that apron becomes firmly attached and put on cover of box. Turn axle "D" slowly and steadily until black paper, film and apron are rolled up together on transferring reel. As soon as this is completed the handle will turn very freely.

9. Prepare developing solution in solution cup according to directions in Kodak Tank Developer Manual.

10. Remove cover from box and draw out axle "D," holding apron and black paper with other hand to keep end of apron from loosening.

11. Remove entire Transferring Reel (now containing apron, black paper and film) which is freed by pulling out axle "D," and insert immediately in the previously prepared developer.

In removing reel do not squeeze the apron but hold it loosely or slip a rubber band about it to keep from unrolling.

USING THE SOLUTION CUP.

12. Having filled Solution Cup, lower Transferring Reel into cup with end containing cross bar up. (Fig. 3.) Let reel slide down slowly. The operation of removing reel from box can be done in the light of an ordinary room, but for safety it is well that the light should not be too bright. The total length of time for development is 20 minutes. Allow development to proceed for about two minutes with cover of solution cup off; then place the cover on the cup (Fig. 4) putting lugs on cover into grooves and tighten cover down by turning it to right.



FIG. III.



FIG. IV.

Now turn the entire cup end for end and place in a tray or saucer to catch any slight leak from the cup. After seven minutes reverse it so cover will be up, and remove cover. At fifteen minutes replace cover and again invert the cup. Turning the solution cup allows the developer to act evenly and adds brilliancy and snap to the negatives.

Whenever the cup is upright during development the cover should be removed.

13. The wire hook is to be used for lifting the reel out of the cup. Hook to the cross bar in one end of reel. When the end of reel containing cross bar is at the bottom of cup, the hook is just long enough to catch the cross bar.

14. When development is completed pour out developer and fill cup with clear, cold water and pour off three times to wash the film. Then remove Transferring Reel, separate film from black paper and place immediately in the Fixing Bath, which should be in readiness, prepared in accordance with directions on page 42.

The film may be separated from black paper in light of an ordinary room if the developer is thoroughly washed out.

The operation of separating film and black paper should be done over a bowl or bath tub or sink.

If the Tank Developer is not to be used again immediately, the apron and tank should be washed and wiped dry. The apron will dry almost instantly if immersed for a moment in very hot water.

Keep apron wound on Transferring Reel when not in use. Never leave apron soaking in water.

Note.—Immediately after lowering reel into solution cup catch it with the wire hook and move gently up and down two or three times, but not allowing reel to come above surface of developing solution. This is to expel air bubbles.

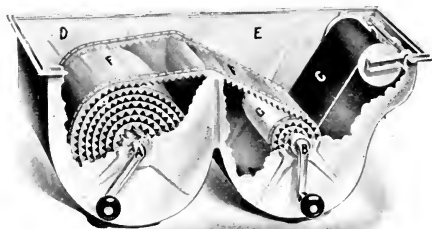
DEVELOPING SEVERAL ROLLS OF FILM AT ONCE.

Several rolls of film may be developed at the same time if the operator wishes. To do this it is necessary to have a "Duplicating Outfit" consisting of 1 Solution Cup, 1 Transferring Reel and 1 Apron for each additional roll of film to be developed. The extra rolls of film may then be wound on to Transferring Reels as previously described and immersed in the Solution Cups.

DEVELOPING IN KODAK DEVELOPING MACHINE.

The Kodak Developing Machine is simple to use but the film must be kept in motion during development.

After removal from the camera the cartridge of exposed film is inserted in the Kodak Developing Machine so that the black paper will lead from the top as shown in cut, the transparent apron (F-F) having first been wound onto Arbor "A." The gummed sticker which holds down the end of black paper is then broken, the paper pulled out and the end attached to Arbor "B" by slipping under the wire guard. Arbor "B" is now turned to the right until the word "stop"



Kodak Developing Machine.

appears on top of cartridge. The end of Apron (F-F) is hooked onto Arbor "B"; the developer is poured into compartment "E," and the top put on Machine. The operator now

turns handle to the right slowly and evenly until the time of development, about six minutes, has expired. The film (G) winds up inside of Apron but with the face not touching it, thus allowing free action of the developer. The cover is then removed from the machine and the developer poured off; the machine is now filled with clean water, the cover replaced and the handle given a few turns; the water is poured off and the operation repeated. This washes the developer from the film which is now removed from the machine by taking hold of either the Apron or end of the black paper and pulling out of machine, the film being taken hold of when it appears and pulled free from the black paper. The film is now placed in a tray of Fixing Solution prepared according to directions on page 42.

DEVELOPING IN DARK-ROOM.

Provide the following articles :

- 1 Kodak Dark-Room Lamp.
- 4 Developing Trays.
- 1 4-Ounce Graduate.
- 1 Stirring Rod.
- 1 Pkg. Eastman's Special Developer Powders.
- 1 Pound Kodak Acid Fixing Powder.

Also provide a pair of shears, a pitcher of cold water (preferably ice water) a pail for slops, and a *dark-room* having a shelf or table.

By a dark-room is meant one that is wholly dark—not a ray of light in it. Such a room can easily be secured at night almost anywhere. The reason a dark-room is required is that the film is extremely sensitive to white light, either daylight or lamplight, *and would be spoiled if exposed to it*, even for a fraction of a second.

Having provided such a room or closet, where, when the door is closed, no ray of light can be seen :

Set up on the table or shelf the Kodak Dark-Room Lamp, and light it as directed in the circular which comes in the box in which the lamp is enclosed.

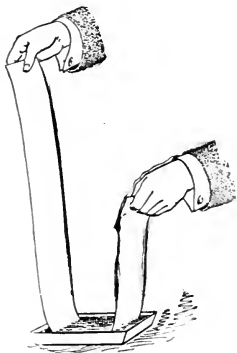
The lamp gives a subdued red light which will not injure the film unless it is held too close to it. Set the lamp on the table at least eighteen inches from and with the *side* toward the operator. Never use a yellow light with N. C. film or fog will be the result.

1. Fill one of the trays nearly full of water (first tray).
2. Open one of the developer powders, then put the contents (two chemicals) into graduate and fill it up to the 4-ounce mark with water. Stir until dissolved with the wooden stirring rod and pour into second tray.
3. To develop film unroll the film and detach the entire strip from the black paper.
4. Pass the film through the tray of clean, cold water as shown in the cut, holding one end in each hand. Pass

through the water several times, that there may be no bubbles remaining on the film. When it is thoroughly wet, with no air bubbles, it is ready for development.

5. Now pass the film through the developer in the same manner as described for wetting it and shown in cut. Keep it constantly in motion, and in about one minute the high lights will begin to darken and you will readily be able to distinguish the unexposed sections between the negatives, and in about two minutes will be able to distinguish objects in the picture. Complete development in the strip, giving sufficient length of development to bring out what detail you can in the thinnest negatives. There is no harm in having your negatives of different density. This can be set right in the printing. The difference in density does not affect the difference in contrast.

Keep the strip which is being developed constantly in motion, allowing the developer to act 5 to 10 minutes. The progress of development may be watched by holding the negatives up to the lamp from time to time.



When developing Eastman's N. C. Film, use a red lamp and take care not to hold the film close to the lamp for any length of time. This film is very rapid and is orthochromatic, therefore liable to fog unless handled very carefully.

6. After completing development cut the negatives apart with a pair of shears, transfer to the third tray and rinse two or three times with clear, cold water.

ANOTHER WAY.

When the Kodak Tank Developer is not used we advise the foregoing method of development. If desired, however,



Fig. I.—Right.

the negatives may be cut apart before development is commenced by the following method.

a. Unroll the film and cut the exposures apart as shown in Fig. I.

In unrolling the film preparatory to development, care must be taken that the end be not allowed to roll up over the paper. The exposures should be cut

apart with the paper on top. Do not let the fingers touch the face of the film. (The face is the dull side.)

Fig. II. shows a cartridge unrolled with the film on top. To correct this simply turn back the film as indicated by the dotted lines, thus bringing the film under the paper.

b. Put the exposures into the first tray one by one face down; put them in edgewise to avoid air bells and immerse them fully.

Cover the tray with a bit of brown paper to keep out the light from the lamp.

c. Take one of the exposures from the water and immerse it face down, in the tray of developer, (second tray). Rock it back and forth to prevent streaks and air bubbles; in about one minute the film will begin to darken in spots, representing the lights of the picture, and in about two minutes the operator will be able to distinguish objects in the picture.

d. Transfer the developed film to the third tray and rinse two or three times with water, leaving it to soak while the next film is being developed.

Note.—A dozen negatives can be developed one after the other in one portion of the developer; then it should be thrown away and a fresh portion mixed.

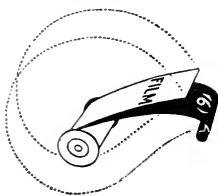


Fig. II.—Wrong.

Only one negative should be developed at a time until the operator becomes expert then he can manage three or four in the tray at one time and the developer will answer for twenty-four films before being exhausted.

As each successive negative is developed it should be put with the preceding negatives in the washing tray and the water changed twice, to prevent the developer remaining in the films from staining them.

From this stage the treatment of negatives is the same, whether they have been developed singly or in the strip, or in the Kodak Tank Developer or Kodak Developing Machine.

FIXING.

Provide a box of Kodak Acid Fixing Powder and prepare a fixing bath as follows: Remove the cover from the box and pour into the cover enough of the fixing powder to fill the cover level full. Put this into a tray (fourth tray of an Eastman developing outfit) or wash bowl and add eight ounces of cold water. When the powder has thoroughly dissolved add to the solution as much of the Acidifier, which you will find in a small box inside the large one, as will fill the cover of the small box level full. As soon as this has dissolved the fixing bath is ready for use. Any quantity of the bath may be prepared in the above proportions.

Pass the film face down (the face is the dull side) through the fixing solution, holding one end in each hand. Do this three or four times and then place one end of the film in the tray still face down and lower the strip into the solution in folds. (If the negatives have been cut apart immerse them singly.) Gently press the film where the folds occur, not tightly enough to crack it, down into the solution a few times during the course of fixing. This insures the fixing solution reaching every part of the film. Allow the film to remain in the solution two or three minutes after it has cleared or the milky appearance has disappeared. Then remove for washing.

N. C. Film must always be fixed in an acid bath. There is nothing superior to the Kodak Acid Fixing Bath, but the following formula may be used if desired :

Water, - - - - -	16 ounces.
Hypo Sulphite of Soda, - - - - -	4 ounces.
Sulphite of Soda (anhydrous), - - - - -	50 grains.

When fully dissolved add the following hardener :

Powdered Alum, - - - - -	$\frac{1}{8}$ ounce.
Citric Acid, - - - - -	$\frac{1}{8}$ ounce.

This bath may be made up at any time in advance and may be used so long as it retains its strength, or is not sufficiently discolored by developer carried into it, as to stain the negatives.

NOTE—If you are using an Eastman developing outfit the fixing solution must only be used in tray No. 4, and the negatives, after fixing, must not be put in either No. 1 or No. 2 trays. Neither must any of the fixing solution be allowed to touch the films, through the agency of the fingers or otherwise, until they are ready to go into the fixing bath, otherwise they will be spotted or blackened so as to be useless.

WASHING.

There are several ways of washing film. It may be placed in tray or washbowl of cold water and left to soak for five minutes each in five changes of cold water, moving about occasionally to insure the water acting evenly upon it, or it may be given, say two changes as above and then left for an hour in a bowl with a very gentle stream of water running in and out.

DRYING N. C. FILM NEGATIVES.

When thoroughly washed, snap an Eastman Film Developing Clip on each end of the strip and hang it up to dry or pin it up. Be sure, however, that it swings clear of the wall so that there will be no possibility of either side of the film coming in contact with the latter. In drying, N. C. Film should be cut up into strips of *not more* than six exposures in length.



Drying with
Clips.

If the film has been cut up, pin by one corner to the edge of a shelf or hang the negatives on a stretched string by means of a bent pin, running the pin through the corner of film to the head, then hooking it over the string.

DEFECTIVE NEGATIVES.

By following closely the foregoing directions, the novice can make seventy-five per cent., or upwards of good negatives. Sometimes, however, the directions are not followed, and failures result.

To forewarn the camerist is to forearm him and we therefore describe the common causes of failure.

UNDER-EXPOSURE.

Caused by making snap-shots indoors, or in the shade, or when the light is weak, late in the day, or by closing the lens too soon on time exposures.

OVER-EXPOSURE.

Caused by too much light.

Negative develops evenly, shadows almost as fast as high lights. If a negative is known to be over-exposed before development is begun the over-exposure can be partly overcome by the addition of bromide of potassium to the developer before development begins. After the bromide has been added to the developer it should not be used for another negative unless it is known to have been over-exposed.

If care is taken to properly time the exposures, the above difficulty will be avoided.

OVER-DEVELOPMENT.

Caused by leaving the negative too long in the developer.

In this case the negative is very strong and intense by transmitted light and requires a very long time to print. The remedy is obvious.

UNDER-DEVELOPMENT.

Caused by removal from the developer too soon.

An under-developed negative differs from an under exposed one in that it is apt to be thin and full of detail, instead of harsh and lacking in detail. If the development is carried on as before directed, this defect is not liable to occur.

PART V.

PRINTING ON EASTMAN'S SOLIO PAPER.

Provide :

- 1 dozen sheets $4\frac{1}{4}$ x $6\frac{1}{2}$ Solio Paper.
- 1 $4\frac{1}{4}$ x $6\frac{1}{2}$ or 5 x 7 Printing Frame and Glass.
- 1 Bottle Solio Toning Solution.

Solio Paper gives prints having beautiful warm, brown tones, and which are usually mounted on cardboard and highly burnished.

METHOD OF PRINTING.

Open the printing frame and lay the negative back down upon the glass (the back is the shiny side). Place upon this a piece of Solio Paper, face down. Replace the back of the frame and secure the springs. The back is hinged to permit of uncovering part of the print at a time to inspect it without destroying its register with the negative. The operation of putting in the sensitive paper must be performed in a subdued light, that is to say, in an ordinary room, as far as possible from any window. The paper not used must be kept covered in its envelope.

The printing frame, when filled as directed, is to be laid glass side up in the strongest light possible (sunlight preferred) until the light, passing through the negative into the sensitive paper, has impressed the image sufficiently upon it. The progress of the printing can be examined from time to time by removing the frame from the strong light and opening one part of the hinged back, keeping the other part fastened to hold the paper from shifting. The printing should be continued until the print is a little darker tint than

the finished print should be. Place prints without previous washing in the following combined toning and fixing bath :

4 ozs. Eastman's Solio Toning Solution.
8 ozs. *Cold* Water.

Pour the toning solution into one of the trays* and immerse the prints, one after the other, in the toning bath. Five or six prints can be toned together if they are kept in motion and not allowed to lie in contact. Turn the prints all face down and then face up, and repeat this all the time they are toning. The prints will begin to change color almost immediately from reddish brown to reddish yellow, then brown to purple. The change will be gradual from one shade to another, and the toning should be stopped when the print reaches the shade desired.

Six ounces of the diluted toning solution will tone two dozen prints ; after that a new solution should be made the same as before.

When the proper shade has been attained in toning bath, the prints should be transferred for five minutes to the following salt solution to stop the toning :

Salt, 1 oz.
Water, 32 ozs.

Then transfer the prints to the washing tray and wash one hour in running water, or in 16 changes of water.

The prints are then ready for mounting, or they can be laid out and dried between blotting papers.

MOUNTING.

The most satisfactory method for mounting prints of any size is by the use of Kodak Dry Mounting Tissue, as by the use of this tissue the print lies perfectly flat in absolute contact even on the thinnest mount and absolutely without curl.

The tissue comes in flat sheets, dry, not sticky, and easy to handle and being water proof protects the print from any impurities in the mount stock. The process of mounting is

as follows : Lay the print on its face and tack to the back a piece of the tissue of the same size or a trifle smaller than the print by applying the point of a hot flat iron to small spots at opposite ends. Turn the print face up and trim to size desired, then cover the print with a piece of smooth paper and press the whole surface with a hot flat iron.—*Press, don't rub.* The iron should be just hot enough to hiss when touched with the wet finger. If the iron is too hot the tissue will stick to the mount and not to the print, if too cold the tissue will stick to the print and not to the mount.

Remedy : Lower or raise the temperature of the iron and apply again.

When mounting with the ordinary paste, prints should be mounted wet. After the prints have been trimmed to correct size, immerse in clean water for a few moments, then place in a pile face down on a sheet of clean glass and squeegee off all surplus moisture, apply the paste with a bristle brush, working in the paste thoroughly, then lift the print by the opposite corners, turn it over and place it in proper position on the mount.

Cover with a sheet of clean blotting paper and press into contact with squeegee or rubber print roller.

EASTMAN KODAK COMPANY,
Rochester, N. Y.

*Trays provided for developing may be used also for toning.

PRICE LIST.

No. 4A Folding Kodak, for pictures $4\frac{1}{4} \times 6\frac{1}{2}$ (not loaded),	\$35 00
Black Sole Leather Carrying Case,	2 50
Glass Plate Adapter, with ground glass,	5 00
Double Glass Plate Holder, $4\frac{1}{4} \times 6\frac{1}{2}$, each,	1 25
Kodak Portrait Attachment,	50
Transparent Film Cartridge, 6 exposures, $4\frac{1}{4} \times 6\frac{1}{2}$,	65
Do., Double-Two Cartridge (4 exposures),	45
Eastman's Extra Rapid Dry Plates, $4\frac{1}{4} \times 6\frac{1}{2}$,	90
Kodak Tank Developer, 5 inch,	6 00
Duplicating Outfit for same,	3 00
Kodak Tank Developer Powders for 5 inch, per pkg., $\frac{1}{2}$ doz.,	25
Kodak Developing Machine, Style E, for developing 6 exposures, $4\frac{1}{4} \times 6\frac{1}{2}$,	7 50
Kodak Developer Powders, for Style E Machine, per package of $\frac{1}{2}$ dozen powders,	25
Kodak Acid Fixing Powder, 1 pound package,	25
Do., $\frac{1}{2}$ pound package,	15
Solio Paper, per package, 1 dozen, $4\frac{1}{4} \times 6\frac{1}{2}$,	25
Eastman's Sepia Paper, 1 dozen, $4\frac{1}{4} \times 6\frac{1}{2}$,	15
Combined Toning and Fixing Solution for Solio, per 8 ounce bottle,	50
Velox Paper, per dozen, $4\frac{1}{4} \times 6\frac{1}{2}$,	30
Eastman's Developer Powders, per doz. pairs,	50
Do., per $\frac{1}{2}$ dozen,	25
Eastman's Hydrochinon Developer Powders, per dozen (do not stain the fingers),	50
Do., per $\frac{1}{2}$ dozen pairs,	25
Eastman's Pyro Developer Powders, per dozen,	50
Do., per $\frac{1}{2}$ dozen pairs,	25

Eastman's Hydrochinon, Eikonogen, Pyro, Dekko and Special Developer Powders in hermetically sealed glass tubes, per box of 5 tubes, . . .	\$	25
Bromide of Potassium, per ounce bottle, . . .		15
Eastman's Flash Sheets, No. 1, per pkg. of ½ dozen, . . .		25
Do., No. 2, per package of ½ dozen, . . .		40
Do., No. 3, per package of ½ dozen, . . .		60
Kodak Trimming Boards, No. 2; capacity, 7 x 7 in., . . .		60
Eastman's Indexed Negative Albums, to hold 100 3¼ x 5½ film negatives, . . .	I	50
Eastman's Film Developing Clips, 5 inch, per pair, (nickeled), . . .		30
Kodak Film Clips (wooden), 5 inch, . . .		15
Duplex Mounts for pictures 4¼ x 6½, per 100, . . .		95
Duplex Mounts for pictures 4¼ x 6½, per 50, . . .		50
(These mounts are Carbon Black on one side, Scotch Gray on the other, each side suitable for mounting on.)		
Bevplane Mounts for pictures 4¼ x 6½, per 100, . . .	I	50
Bevplane Mounts for pictures 4¼ x 6½, per 50, . . .		75
(Carbon Black and Scotch Gray colors.)		
Kodak Push Pins (for pinning up film negatives while drying), per box of 6, . . .		10
Eastman's Kodak Dark-Room Lamp, No. 1, one inch wick, . . .	I	50
Eastman's Kodak Dark-Room Lamp, No. 2, ⅝ inch wick, . . .	I	00
Developing, printing and mounting, on Velox, per 6 exposures, . . .	I	20
Do., unmounted with adhesive backs, per ½ dozen, . . .	I	05
Developing only, each, . . .		10
Printing and mounting only, each, . . .		12½
The Artists' Album, capacity, 20 4½ x 6½ prints with Black, White or Sepia leaves, . . .		30
The Lakeside Album No. 10, for 40 4½ x 6½ pictures, Black cover and leaves, . . .		50
The Kodak Book, No. 102, to hold 40 pictures, 4¼ x 6½, cloth bound, Gray covers and leaves, . . .	I	00

“The Modern Way in Picture Making,” a most comprehensive book for the amateur, cloth bound,	\$1 00
Eastman's Dry Mounting Tissue, 1 doz. sheets, 4¼ x 6½, per package,	10
“Home Portraiture,” card covers, punched with round holes for tinting Solio,	25
Do., leather covers,	75
11 x 14 Bromide Enlargements, mounted on card,	1 25
14 x 17 Bromide Enlargements, mounted on card,	1 50

EASTMAN KODAK COMPANY,

Rochester, N. Y

Novel and Striking Effects

WITH

EASTMAN'S
FERRO-PRUSSIATE
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